



ARCHIVE

UCLA FILM AND TELEVISION ARCHIVE NEWSLETTER

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An image from the internment camps.

INSIDE: ♦ Japanese Incarceration CD-ROM

- ♦ South by Southeast
- ♦ Racial Identity
- ♦ News & Notes

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FROM THE DIRECTOR



The Archive is extremely proud to announce the launching of its first interactive CD-ROM, "Executive Order 9066: The Incarceration of Japanese Americans During World War II," created in collaboration with the Japanese American National Museum and produced and directed by Steven Ricci, the Archive's Head of Research and Study. We are grateful to Mitsui and Co. (USA), Inc. for its sponsorship of the project; pleased that Grolier Educational has selected it for national distribution; and proud that it will be featured as a part of a major exhibition about the camps to be held at the Ellis Island Immigration Museum. The prestigious "Library Journal" praises the work as "one of the most powerful and well-produced titles we've ever reviewed; it should be in every library in America."

The compelling cultural and social significance of the issues that lead us to select "Executive Order 9066" as our very first CD-ROM are discussed elsewhere in this issue. But beyond the undeniable importance of the specific subject matter, the manner in which this inaugural project was conceived and carried out conveys more generally the Archive's hopes for our future activities as a creator of innovative interactive and digital works. To underline only a few of these many purposes:

First, it affirms our principled commitment to opening the vaults of archives, libraries and museums to the widest possible array of interested users by providing engaging and thought-provoking access to a treasure trove of sounds and images that might otherwise have been appreciated solely by a restricted group of specialists. We believe firmly in the goal of democratizing access to our common heritage of historically and artistically significant moving image media.

Second, by its example, "Executive Order 9066" embodies the Archive's profound commitment to collaborative efforts with diverse institutional and corporate partners—working relationships which are mutually beneficial and where the end result is greater than the sum of its parts. This ambitious project, replete with broadly diverse forms of documentation and open-ended possibilities for interpretation, became possible only as the result of the fortuitous convergence of a film and television archive, a community-based museum, a University library, generous corporate sponsors, supportive rights-holders, and the dedication of innumerable filmmakers, scholars, and an indefatigable and imaginative production team.

Third, in its educational objectives, the project affirms our conviction that a moving image archive can and should be more than a passive repository for holding primary research materials; that it can responsibly play a pro-active role in the creation and dissemination of knowledge. While this mission is broadly applicable to many other archival institutions, it is all the more compelling when the archive's home is a world-class teaching and research university.

"Executive Order 9066" may be our first interactive digital work intended for distribution to the general public, but it is by no means the last. Two more educationally innovative CD-ROM titles are currently in the pipeline, and we continue to seek new partnerships for future productions. We are fortunate to be the copyright proprietors of more than 4,500 hours of newsreel footage documenting all aspects of 20th century life, and equally fortunate to be at a University that fosters creative innovation. "Executive Order 9066" is an auspicious beginning that inaugurates a program of research and development that will take the Archive into the next millennium.

Robert Rosen, Director

ARCHIVE'S NEW MEDIA UNIT

by Sally Hubbard

During World War II over 120,000 Japanese Americans were incarcerated by the United States in government run camps, like Manzanar and Tule Lake in California. Over two thirds of the prisoners were American citizens. They were rounded up on the basis of their ethnicity rather than as individuals, and without benefit either of indictment or fair trial. The incarceration was rationalized as a "military necessity," but in fact no Japanese-American was ever found guilty of any act of espionage or sabotage. The incarceration was actually the climax of a long history of anti-Asian sentiment in America.

After the Japanese navy bombed the American fleet anchored at Pearl Harbor in December 1941, anti-Japanese hysteria swelled across the country. In February 1942, President Roosevelt signed Executive Order 9066. This provided the Western Defense Command with the authority to exclude all people of Japanese ancestry from the West Coast. Japanese Americans were rounded up *en masse* and moved first to "Assembly Centers" and then to more permanent "Relocation Centers." Conditions at both were extremely primitive. The last government camp did not close until 1946, well after the end of the war.

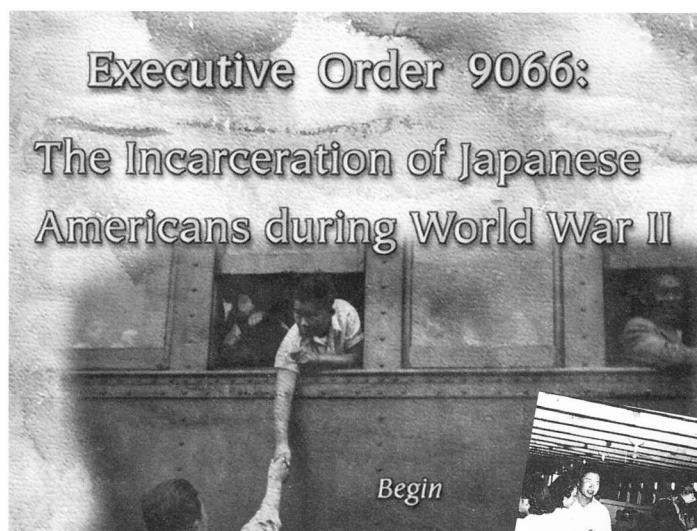
In order to provide a source of documentation for this lamentable episode in American history, and as part of its ongoing exploration of the digital transformation of the world of moving images, the Archive has created "Executive Order 9066: The Incarceration of Japanese Americans During World War II" (EO9066), which was released in March by Grolier Educational. This is the first in a series of three CD-ROMs the Archive will produce with funding provided by Mitsui and Co. (USA), Inc. Archive staff involved with the project include Steven Ricci, Head of Research and Study and Producer on the project, Sally Hubbard, New Media Coordinator and Jim Williamson, Assistant New Technologies Coordinator.

The project came about after Ricci viewed an exhibit at the Japanese American National Museum in downtown Los Angeles. "It was such a rich, multifaceted document of this important and too-often neglected chapter of our past," said Ricci. "A CD-ROM seemed like a natural extension." Co-produced by the Museum and inspired by the Museum's own exhibition on the topic, EO9066 features artwork, personal accounts, chronologies, maps, historical essays, and hundreds of photographs, many from private collections of internees. It includes a personal introduction by actor Pat Morita, of "Karate Kid" fame, and a profile of George Takei, "Star Trek's" Mr. Sulu, both of whom were imprisoned in the camps as children. It also presents more than 30 minutes of rare archival footage, from both the Archive's Hearst Metrotone Newsreel Collection and home movies surreptitiously shot by the prisoners themselves.

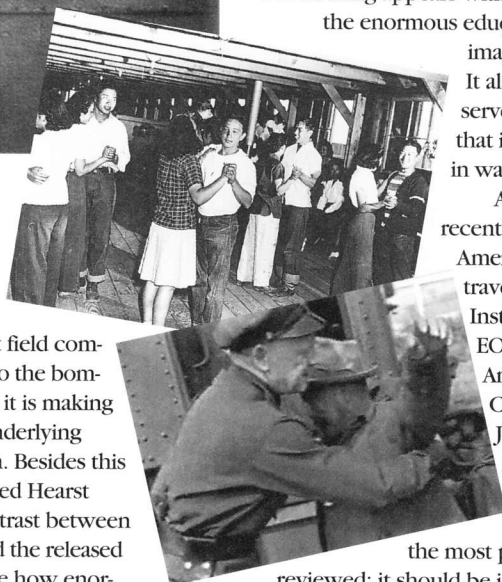
Creating the CD-ROM allowed the Archive to explore many issues around the educational use of film and video resources. The Hearst newsreels in particular provide a rich but also ambiguous documentation of the incarcerations and events surrounding them. Like most other contemporary media, released Hearst newsreels were enthusiastic in their support for all security measures taken against the West Coast Japanese American population after the Japanese attack on Pearl Harbor in 1941, despite the complete lack of evidence of any fifth column activity. They depicted the initial removal of people of Japanese descent, alien and citizen alike, to so-called "relocation" camps as a necessary and very mild response to demonstrated disloyalty. Then the newsreels ceased to cover the camps at all. Later in the war they were to make eulogistic mention of the heroic exploits of Japanese American soldiers fighting in Europe, without noting that the heroes' families remained in detention in the United States.

Newsreel footage covering the incarceration is uncritical at best and bigoted at worst. Nevertheless, the images have the power to both document and transcend their time. In an attempt to illustrate this

RELEASES JAPANESE INCARCERATION CD-ROM



(Above) The opening screen of the Archive's CD-ROM EO 9066 shows Japanese Americans being transported to the internment camps. (Right top) Prisoners attempt to lead a normal life despite their harsh surroundings. (Right bottom) An internee is searched.



conundrum, the CD-ROM includes a critique of a selected released newsreel, where a scrolling text field comments upon the story as it plays. The text points to the bombastic style of the voice-over, and indicates where it is making errors of fact. It also offers some analysis of the underlying prejudices which inform the tone of the narration. Besides this overt critique, the CD-ROM also features unreleased Hearst footage of the camps and incarcerations. The contrast between this unmediated and unedited documentation and the released stories is striking, and gives viewers a chance to see how enormously the presentation of moving images affects their meaning.

Even more striking is the contrast between the released newsreels and footage shot by Japanese Americans themselves, both before the war and during their incarceration. This footage was gathered together by Robert Nakamura and Karen Ishizuka in the films "Something Strong Within" and "Moving Memories" released by the Japanese American

National Museum, and excerpted in EO9066. The films poignantly depict the life that was disrupted by the forced removals, the harsh conditions of the camps, and the heroic efforts of the imprisoned to lead a normal life despite their catastrophic circumstances.

EO9066 also features a 3D animated recreation of a "typical" camp. This animation runs side by side with a slide show of photographs of actual structures—such as barracks, a guard tower and a mess hall—which appear simultaneously with their animated counterparts. This is perhaps the best illustration of how the extraordinarily rich array of film, picture and text resources gathered together in the CD-ROM constitute a simultaneously accessible yet sophisticated exploration of the incarceration, where every item is linked to massive supporting documentation, and nothing appears without contextualization. EO9066 demonstrates the enormous educational potential of "repurposing" moving image resources in the digital and multimedia age.

It also underscores once again how vital it is to preserve all our film heritage in its original format, so that it remains available for use by future generations in ways that we can probably only begin to imagine.

A demonstration of the EO9066 CD-ROM was recently included in "A More Perfect Union: Japanese Americans and the United States Constitution," a travelling exhibition organized by the Smithsonian Institution which visited UCLA's Powell Library. EO9066 will also travel with the Japanese American National Museum's "America's Concentration Camps: Remembering the Japanese American Experience" exhibit as it moves around the country. "Library Journal," the most important periodical for librarians in the United States, has called EO9066 "one of the most powerful and well-produced titles we've ever reviewed; it should be in every library in America." The CD-ROM has also won second prize in its category in the American Association of Museums' 1998 Museum Publications Design Competition.

Copies of the CD-ROM are available for purchase for institutional use through Grolier Educational at (800) 243-7256. Copies for individual use are available through the Japanese American National Museum's store at (213) 625-0414, for \$49.95.

Hearst Newsreels in EO9066

by Donna Ross

EO9066 draws heavily upon rare archival footage, including more than 30 minutes—about a dozen stories—from the Archive's Hearst Metrotone Newsreel Collection. Flag-wavingly diligent in their patriotism, the newsreels reflect vintage war propaganda. Among the most blatant is Volume 13, Number 256, released on May 25, 1942 and titled "Protecting the West! Moving Day for U.S. Japs!" It euphemistically describes the first Japanese Americans to arrive at Manzanar—called a "reception center"—as "new settlers" and proclaims: "It's in no sense a concentration camp, but a city with its front yard in the

snow-peaked Sierra Nevadas." Adding insult to injury, the narrator closes the segment, "Now all we hope is that Americans in Japan are treated half as well."

In an unusual change of pace from the typical war bond promotions celebrities were often asked to pitch, Hollywood stars Charles Boyer and Merle Oberon entreated non-citizens to register at the nearest post office in Volume 12, Number 220, which was released on November 20, 1940. They sternly remind, "America has admitted you with open arms. You owe it to America to register now, today, at once, and thus show your loyalty to the United States" while images of the U.S. flag and Statue of Liberty linger on the screen.

The newsreel coverage gave the CD-

ROM designers an opportunity to analyze and explore the very important paradox that these archival materials present—the contrast between the power and pathos of the film images themselves and the editorial bias of the Hearst organization, embodied in the propagandistic voice-over narration.

Newsreel Preservationist Blaine Bartell and Assistant Newsreel Preservationist Jeffrey Bickel aided Producer Steven Ricci and Associate Producer Sally Hubbard in their research of the Archive's 27 million feet of newsreel footage to find the best examples for the project. The Archive's Commercial Services unit transferred the film footage to video for use in the CD-ROM.

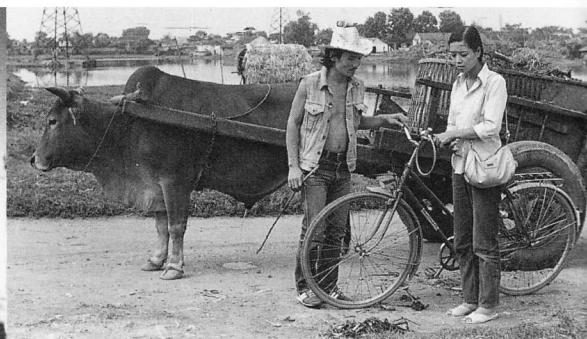


SOUTH BY SOUTHEAST

by Cornelia Emerson



(Above) Prakash Raj (actor, "The Duo"), Santwana Bardaloi ("The Flight"), Archive Director Robert Rosen, Warris Hussein ("Sixth Happiness"). (Right) Prakash Raj and Mohan Lal in "The Duo."



(Upper left) "When the Tenth Month Comes" (Dang Nhat Minh). (Above) "The Retired General" (Nguyen Khac Loi).

The focus was on South and Southeast Asia—with "FilmIndia" and "Contemporary Films from Viet Nam" sharing the spotlight at the Archive during the Winter quarter.

"FilmIndia" screened from February 12-15, a festival of regional Indian films honoring India's 50th Independence Anniversary. Film factories on the subcontinent turn out some 700 films a year. While India's film production is dominated by the Bollywood Hindi-language scene, both popular entertainment and "alternative" films are coming out of contemporary regional cinema, in dozens of regional languages—even English, itself an integral part of Indian culture today. "FilmIndia" celebrated this diversity—with films ranging from Bombay in the West, to Assam and Bengal in the East, to the southern states of Kerala and Tamil Nadu. Directors Santwana Bardaloi ("The Flight"), Waris Hussein ("Sixth Happiness") and Prakash Raj ("The Duo") joined the Archive in its salute to Indian regional cinema.

Organized by Mira Advani, "FilmIndia" was made possible by the California Arts Council and an array of sponsors from the international to the local community: Air-India, AT&T, Anglo American, Government of India Tourist Office, the Doubletree Hotel, AKAR Studio, The Asia Society, Clay Oven Restaurant, Dhaba Restaurant, Gellis Investments, RTKL Associates, Inc. and State Bank of India.

"Contemporary Films from Viet Nam," shown from March 6-15, was co-presented by the Archive and the Vietnam Cinema Association with major funding from the Rockefeller Foundation and additional funding from Intercampus Arts (ICA). It afforded a rare glimpse into cultural, economic, political and social conditions in a nation that once dominated American consciousness, but is little known today. The films deal with such themes as: the reassessment of the war; the conflict of socialism with modernization; the changing role of women; the relationship of North and South; the relationship with the outside

world, including the United States.

The program featured a Director's Spotlight focusing on five films by leading Vietnamese director Dang Nhat Minh (leading off with the U.S premiere of "Hanoi-Winter 1946"). Dang Nhat Minh, Vietnamese filmmakers Nguyen Khac Loi ("The Retired General") and Vu Xuan Hung ("Misfortune's End"), and Nguyen Van Tan of the Vietnam Cinema Association attended the events. In addition, funding from Intercampus Arts (ICA) was used to present an interdisciplinary panel on March 14. Moderated by Archive Director Robert Rosen, the panel included Kathryn McMahon (Women's Studies, Cal State Long Beach and Advisor, Vietnam Feature Film Studio, Hanoi); Esther Yau (Art History and the Visual Arts, Occidental College and Visiting Professor, Film Studies, UC Irvine); and Peter Zinoman (Vietnamese and Southeast Asian History, UC Berkeley).

The films were in Vietnamese, and most had never been subtitled into English. One of the most important aspects of the project was subtitling the prints, which have now become permanent acquisitions of the Archive, already home to a number of significant Vietnamese films. The Rockefeller Foundation grant will also make it possible to mount a North American tour of these films starting in Fall 1998 and extending into 1999. Freer Gallery of Art at the Smithsonian (Washington, D.C.); Pacific Film Archive (Berkeley); Museum of Fine Arts (Boston); and Museum of Fine Arts (Houston) are the venues scheduled so far.

ARCHIVE TELEVISION THEATER

by Dan Einstein

Since 1995, the UCLA Film and Television Archive and the Academy of Television Arts and Sciences have collaborated on a highly successful series of screenings titled "Archive Television Theatre." Presented at the Leonard H. Goldenson Theater at the Academy Plaza in North Hollywood, "Archive Television Theatre" is designed to increase public awareness and knowledge of television arts, science and history through the exhibition of classic television programming held in the Archive's collection. These events, which often feature appearances by people involved in the productions screened, are eagerly anticipated by both Archive supporters and Television Academy members, and frequently draw capacity audiences to the 600 seat Goldenson Theater.

The successful Festival of Preservation showing of two 1959 television specials starring Gene Kelly at the Goldenson Theater in April 1995 provided the inspiration for "Archive Television Theatre." Through the efforts of the Archive's Head of Programming Andrea Alsberg and Television Archivist Dan Einstein, the Television Academy's Executive Director James L. Loper, Director of Membership and Activities Linda Loe, and Activities Director Robert O'Donnell, "Archive Television Theatre" was established and has continued on an irregularly-scheduled basis three to four times each year.

The series was inaugurated on June 28, 1995 with the screening of three classic early 1950s episodes of "The Jack Benny Program" for an enthusiastic audience of over 500 people. Other events presented in 1995 were an evening devoted to two delightful "United States Steel Hours" ("No Time For Sergeants" starring Andy Griffith and "Bang the Drum Slowly" starring Paul Newman and with the director Daniel Petrie on hand to discuss the program); and a holiday-themed evening featuring two 1955 Christmas shows (an episode of "The Adventures of Ozzie and Harriet" and the "20th Century-Fox Hour" production of "The Miracle on 34th Street" starring Thomas Mitchell, Teresa Wright and MacDonald Carey).

1996 opened with a tribute to George Burns on the occasion of his 100th birthday, featuring two early "George Burns and Gracie Allen Show" episodes and a 1960 NBC special, preserved by the Archive, entitled "The George Burns Show," which starred Burns and his guests Jack Benny, Betty Grable, Bobby Darin and Polly Bergen. Burns' longtime manager Irving Fein, pro-



Jack Benny and Fred Allen.

ducer/director Fred de Cordova and writer Seaman Jacobs recalled their years with the great comedian, and a giant birthday card was signed by all in attendance as a gift to Mr. Burns. Also in 1996 were "Grace Kelly: The Television Years" with special guest directors Delbert Mann and David Pressman; the Festival of Preservation screening titled "Four Presidents On Television" with preserved and restored programs featuring appearances by presidents Truman, Eisenhower, Kennedy and Nixon; and a second annual holiday show consisting of a 1953 "Our Miss Brooks" Christmas episode and a 1954 "Shower of Stars" version of "A Christmas Carol" starring Fredric March and Basil Rathbone.

In 1997, "Archive Television Theatre" presented "Orson Welles on TV," featuring a rare screening of his delightful "Fountain of Youth," which aired on the "Colgate Theatre" in 1958. Rick Jason, one of the program's co-stars, regaled the audience with wonderful stories of working with Welles. Also in 1997 was an evening devoted to the classic comedy series "Mr. Peepers," with episodes chosen as their favorites by series creator David Swift and writer Everett Greenbaum. Swift, Greenbaum and series co-star Georgann Johnson offered their remembrances of Wally Cox and "Mr. Peepers." "Archive Television Theatre" marked the 50th anniversary of the debut of "Kukla, Fran & Ollie" with an evening co-presented with Chicago's Museum of Broadcast Communi-

cations, featuring two early episodes and appearances by series director Lewis Gomavitz and stage manager Sid Grossfield. Gomavitz subsequently donated 17 "Kukla, Fran & Ollie" kinescopes to the Archive's television collection. The third annual holiday show featured three Christmas/New Year's themed episodes of "The Jack Benny Program," including the hilarious "Cafe Skit" with guest stars Jimmy and Gloria Stewart.

"Archive Television Theatre" continued in 1998 with the April 29 screening of the original 1957 version of "Rodgers and Hammerstein's Cinderella," starring Julie Andrews. Co-stars Edie Adams and Jon Cypher were on hand to remember their work on this classic musical. In August we will present a tribute to Dinah Shore entitled "Dinah Shore: The NBC Years," which will feature a retrospective look at the singer's popular programs of the 1950s and early 1960s, much of which will be seen in color for the first time in decades.

In January 1999, "Archive Television Theatre" will remember the very first Emmy Awards on the occasion of Emmy's 50th anniversary. Additional possibilities for upcoming events include "The Day Lincoln Was Shot" starring Jack Lemmon as John Wilkes Booth; the dramatic presentation "A Night to Remember" based on Walter Lord's classic book on the Titanic tragedy; and a remembrance of the 1950s series "Stars of Jazz." So stay tuned to Archive Television Theatre...

Arzner Project Funded By NEA

The Archive has received an award of \$75,000 from the National Endowment for the Arts' Heritage and Preservation program to preserve three films by pioneering woman director Dorothy Arzner. (Another two films will be preserved with private funds, including a major contribution from actor-director Jodie Foster.)

Arzner was the only woman director who produced a large, commercially successful body of work during the Hollywood studio era. Her career spanned the transition from silents to talkies, and extended to World War II. Since her films are rarely screened today outside the classroom, the Archive plans to incorporate the newly preserved prints into a major retrospective introducing Arzner to a wider audience.

City of Los Angeles

For 1998-99, the City of Los Angeles Cultural Affairs Department has announced a grant to support the Archive's continuing program of multi-cultural film and video screenings relevant to the diverse populations of Los Angeles. The City award will help to make possible such upcoming programs as a retrospective of Egyptian director Youssef Chahine, a program devoted to new Latin American cinema, and the 1999 Los Angeles International Women's Film Festival.

The Film Foundation

The Film Foundation Martin Scorsese's Film Foundation takes part in a variety of fund-raising initiatives, raising money to pass along to its six member archives. The Archive has just received a donation of \$30,000, which combines funds raised in AMC's Preservation Festival '97 with proceeds from an Oscar night event called "Night of 100 Stars." Held in October 1997, American Movie Classics' annual festival and telethon for film preservation was devoted to the theme of suspense.

Ted Mann Foundation

"Archive Treasures," the popular monthly program dedicated to recreating a classic night at the movies, will continue in 1998 thanks to \$25,000 in support from Ted Mann and Rhonda Fleming Mann through The Ted Mann Foundation. Each program teams newsreels and shorts with mint-quality prints of feature films from the Archive collection.

Carol Burnett Collection Comes to UCLA

Actress, comedienne and singer Carol Burnett is one of UCLA's most famous alumni. Now the UCLA Film and Television Archive, together with the UCLA Library, has received an extensive collection of materials from "The Carol Burnett Show" among other broadcasts. This classic primetime television program aired on CBS from 1967 to 1978, earning 22 Emmy Awards.

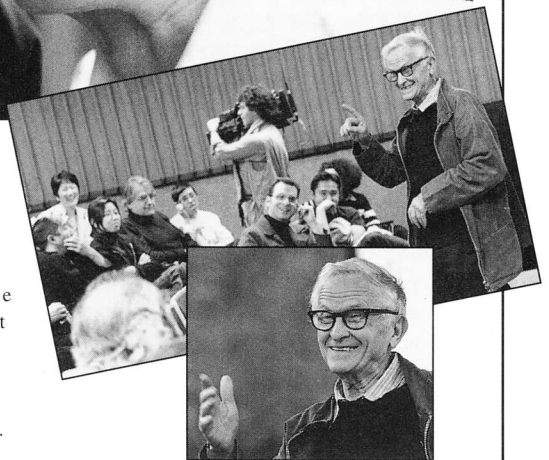
The Archive has acquired VHS tapes containing all 274 episodes of "The Carol Burnett Show"; four episodes of the "Carol and Company" series from 1979; "The Carol Burnett Reunion Show" of 1995; and two home videos called "My Personal Best, Love Carol," which feature some of her favorite skits and sketches. Accompanying the tapes are two notebooks which will be invaluable aids to researchers interested in how a hit show is constructed and sustained from year to year. They contain breakdowns of each individual episode; alphabetical and season-by-season lists of guest stars; and lists of movie take-offs, TV commercial take-offs, mini-musicals and appearances of such characters such as "the Charwoman," "George & Zelda," "Mrs. Wiggins," etc. Television Archivist Dan Einstein commented: "Having the complete run of 'The Carol Burnett Show' is a significant addition to our television collection. We are grateful that Ms. Burnett considers the UCLA Film and Television Archive to be a fitting home for her collection."

Music materials such as orchestral scores and parts for musical numbers in the show, in addition to musical arrangements from other performances and recordings by Carol Burnett, have been given to the UCLA Music Library Special Collections. UCLA has also received a commitment from Ms. Burnett to donate a collection of scripts from her television programs, to be housed in the UCLA Arts Library Special Collections in the future.

This three-part gift of videotapes, music and scripts forms a complete archive of one of the most successful shows in television history. For information about the videotapes, call the Archive's Research and Study Center in 46 Powell Library at (310) 206-5388. For the music materials, call the UCLA Music Library in 1102 Schoenberg Hall at (310) 825-4882.



Legendary documentary filmmaker Albert Maysles was a scholar in residence at UCLA in January, attending the Archive's retrospective of the films he created with his late brother David Maysles and others. He is shown above with Marina Goldovskaya, Department of Film and Television faculty member who curated the series. Classroom visits and a public panel discussion on January 25 were highlights of his stay.



THE ARCHIVE COUNCIL

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- ◆ Building a broadly representative collection of motion pictures and broadcast programming.
- ◆ Rescuing our endangered moving image heritage through film and television preservation and restoration.
- ◆ Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- ◆ Supporting scholarly research, media production and publication.



ANNUAL MEMBERSHIP

in the Archive Council is at the following levels:

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\$20,000 & up—*Save a black & white film!*

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The Archive Council welcomes your support and cordially invites you to become a member. For further information, please call or write to:

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Bud Yorkin
Hans Zimmer



Paul Robeson in "Emperor Jones"
(Dudley Murphy, 1933).

Academy Foundation

Paul Robeson is one of the towering figures of our century—as an actor, singer and political activist. The Academy Foundation has made a grant to support the Archive's portion of a large-scale film retrospective of Robeson's work that also includes screenings at the Academy and the Los Angeles County Museum. The Archive will present some thirteen titles drawn from his years working in Europe. (Scheduled for September 1998, the Robeson centennial event also features an exhibition of photographs, paintings, sculptures, historical artifacts, music and videos at the African American Museum.)

Sony Pictures Support

Sony Pictures Entertainment has made a donation of \$30,000 to the Archive's Sony Motion Picture Preservation Endowment. Funds from the endowment are used to provide operating support for the Archive's preservation program. The Archive and Sony Pictures have teamed up on a variety of film preservation projects over the years. Most current is work on Frank Capra's "Lost Horizon" (1937), slated to be shown in the 1998 Festival of Preservation. Originally preserved in the mid-1970s by the American Film Institute, where UCLA's Preservation Officer Robert Gitt was then employed, the new restoration project illustrates the value of revisiting a title when technological innovations make it possible to improve picture and sound quality. On February 23, the Archive hosted a meeting of the Sony Preservation Committee, including executives from Sony Pictures Entertainment and representatives of the major American archives.

Organizational Development Grant

The David and Lucile Packard Foundation has made a \$24,000 organizational development grant to the Archive. The grant will help identify new earned income opportunities by assessing the commercial possibilities of certain parts of the collection. Copyright expert David Pierce has been retained as a consultant to carry out the study.

RACIAL IDENTITY STUDY GUIDE

by James Friedman

As scholarly interest in issues of race and multi-culturalism continues to grow, researchers increasingly struggle to find relevant film and video titles through traditional reference tools. To address this dilemma, the Archive Research and Study Center (ARSC) published "Racial Identity" in January 1998, the fourth in a series of Study Guides produced as part of the Archive's Access Initiative. The Racial Identity Study Guide marks the culmination of a three-year project, "Minorities in the Media." Funded by the John D. and Catherine T. MacArthur Foundation, this project was conceived as an effort to analyze the Archive's holdings related to race and ethnicity, and to facilitate increased access to these important works. The Study Guide functions to orient researchers and facilitate access to Archive holdings both produced by and representing a range of racial identities.

The "Minorities in the Media" project itself was developed in 1994 by Steven Ricci, Head of Research and Study for the Archive. When Ricci determined that study tools to access holdings related to representations of race were inadequate, he suggested that the Archive lead the way by developing guides to our holdings in this area. To accomplish the goal, Ricci turned to Daniel Bernardi, one of the world's leading scholars on race and media. Bernardi, who has edited two anthologies on race and cinema and written the highly acclaimed "Star Trek and History: Race-ing towards a White Future," extensively researched the representations of race in media and produced a database which not only lists all Archive holdings relevant to the topic, but covers the totality of American fiction film and television. Currently the database contains over 3,000 entries for films and television programs featuring minority talent or production teams, relevant themes, and/or historical events. Scholars from around the country doing research on the representation of race have already expressed amazement at the Archive's ability not only to tell them what titles we have relating to their research, but to also provide lists of additional films and programs they may want to investigate.

What is significant about the database approach, developed by Ricci and Bernardi, is the flexibility it offers researchers in asking a wide variety of questions. By dividing the database into four identity groups, and by organizing information in as many as seventeen separate categories for each entry, they created a tool which allows individuals



"Raisin in the Sun" (Daniel Petrie, 1961).

to create either general or extremely specific queries. Whether you want a comprehensive list of all film and television programs featuring Native Americans, or a specific list of films which featured Caucasian actors in "blackface" from 1935, the database will provide you with the answer. Additionally, the database is intended to be dynamic and evolving, rather than static and definitive. At present, the database is limited to use within the Archive Research and Study Center, but future plans include its deployment on the World Wide Web, which would allow for regular input and updating.

In addition to announcing the availability of this dynamic new database, the Racial Identity Study Guide offers students, scholars and researchers a general introduction to issues related to the representation of race. The study guide functions to assist in the identification of film and television programs which touch on: themes (such as assimilation, exoticism, immigration, multi-culturalism, slavery, interracial relationships, and "passing"); genres (such as "blaxploitation" films, Westerns, science fiction); and historical phenomena (such as "white" actors appearing in "blackface," "yellowface," etc.). The Study Guide also provides basic information necessary for searching the UCLA Library's Orion database, and includes four selected bibliographies, com-



"Broken Blossoms" (D.W. Griffith, 1919).

iled by Daniel Bernardi, which serve as a starting point for research related to African American, Asian American, Latino/Latina and Native American film and media studies. While the research, programming and writing for the "Minorities in the Media" project has taken nearly three years to complete, the wait was well worth it. The Racial Identity Study Guide introduces the most complete reference tool available today for scholars conducting research on race and ethnicity in American media.

ARCHIVISTS GATHER FOR ANNUAL CONFERENCE

by Donna Ross

If their annual conferences are any indication, moving image archivists are becoming a greater force to be reckoned with in a variety of scholarly and business fields. With 480 registered attendees, the Association of Moving Image Archivists (AMIA) annual conference in Bethesda, Maryland from November 17-22 was the largest conference in the Association's history.

UCLA Film and Television Archive attendees included Curator Eddie Richmond, Head of Research and Study Steven Ricci, Preservation Officer Robert Gitt, Television Archivist Dan Einstein, Cataloging Supervisor Martha Yee, Preservationist Eric Aijala, Cataloger Jane Johnson, New Media Coordinator Sally Hubbard, and Assistant Motion Picture Archivist Donna Ross. Archive staff actively participated in the conference through committee sessions and presentations. Curator Eddie Richmond, a past president of AMIA, currently co-chairs the AMIA Committee on the U.S. National Moving Image Preservation Plans. In that capacity, he outlined for attendees the Committee's objectives in offering implementation recommendations to the Library of Congress. Richmond is also co-chair of the Association's Education Committee which oversees the AMIA scholarship program. Television Archivist Dan Einstein co-presented a panel on Technology on a Budget. Eric Aijala introduced the Archive's contribution to the annual "Screening Night," a preserved George Pal Puppetoon titled "Rhapsody in Wood," featuring jazz clarinetist Woody Herman. Most of the Archive's attendees participate year-round in AMIA committees focusing on archival topics including cataloging, preservation and access, and attend the conference to finalize drafts of plans, protocols and compendia they have worked on in the months leading up to the conference.

Core activities of the conference included committee and interest group meetings, a Basic Training Seminar for novices in the field, and the "Reel Thing" which presented various film and video laboratories' preservation projects and techniques, covering topics ranging from tint recipes to the Technicolor process to

digital restoration techniques. The Basic Training Seminar had more than 50 registrants—a record for the annual event, reflecting an overall growth in the field.

A workshop on United States copyright law provided much stimulating discussion, as did a workshop on the telecine process. Digital applications in an archival setting constituted a popular theme, with eight sessions focusing on digital issues as they relate to preservation, intellectual access and presentation. Reflecting the diversity of AMIA's members, there were also sessions on one-person archives, micro-environments, the commercialization of moving image archives, film and video research strategies, exhibiting silent films and professional training. Sessions on the histories of local television newsfilm archives, video art and combat cameramen bridged archivists' and historians' concerns.

Conference attendees received a progress report on the Canadian and U.S. national film and television preservation initiatives. The National Film Preservation Foundation's Executive Director and Director updated the status of the Foundation's work. The Academy of Motion Picture Arts and Sciences announced its donation of \$250,000 to the Foundation. The Association was spotlighted during a press conference by Dr. James Billington, Librarian of Congress, who announced the 1997 selection of titles for the National Film Registry. AMIA was recognized for the important roles its members play in preserving the moving image heritage.

The Association applauds outstanding accomplishment in the field by presenting its Silver Light and Dan and Kathy Leab Awards. The Association also awarded its newly established Mary Pickford scholarship to a student pursuing moving image archival training.

Membership is open to any interested individual, institution, organization or corporation. Annual membership dues are \$50 for individuals, \$150 for non-profit institutions and \$300 for for-profit institutions. Next year's event will be in Miami, Florida from December 7-12. For more information, check out the AMIA website at www.amianet.org.

Gilbert Cates Sets Oscar Records

On March 23, the Academy Awards celebrated its 70th anniversary. TFT's Dean Gilbert Cates was again the producer in the eighth Oscar telecast of his career, tying the previous record-holder Howard Koch in total number of shows produced. Cates already holds the record for the most consecutive stints as producer, having produced the show for six years in a row from 1990 through 1995.

Joe Cates Collection

The Archive is eagerly anticipating the receipt of materials in a variety of formats from the Joe Cates Collection, drawn from his long career in television. The collection contains both complete productions and production elements. Joe Cates is the brother of Dean Gilbert Cates.

Lew Wasserman's Living History of Hollywood

In honor of the 85th birthday of MCA's chairman emeritus Lew Wasserman, Universal Studios has presented a gift to the UCLA Department of Film and Television to establish "Amarcord: The Lew Wasserman Living History of Hollywood." This long-term project will use students in UCLA's documentary program under the direction of Marina Goldovskaya to interview and record the memories of entertainment industry pioneers living at the Motion Picture and Television Fund retirement community in Woodland Hills. The original videotapes will be held in the Archive's vaults, and copies will be made available to students and the research community through the Archive's Research and Study Center.

New Look for Archive Website



After reviewing the comments and suggestions of users and staff, the Archive's Internet Website has undergone a major revision in design and architecture.

Utilizing bold new graphics, the layout has been simplified for clarity and navigation has been restructured for ease of use. The new site continues to provide users with information on our vast collections, information on conducting research, links to other valuable film resources, and our current screening schedule. The site, its address unchanged, is found at <http://www.cinema.ucla.edu/>.

NEWS & NOTES

by Cornelia Emerson, Jonathan Fabn and Donna Ross

Motion Picture Acquisitions

Since November 1997, the Archive's motion picture collection has added feature films, short subjects and trailers on formats including film prints, video-cassettes and videodisks. Additions of 35mm prints included three from **International Creative Management** agency including "The Cold Room" (James Deardon, 1984); "The Dumb Waiter" (Robert Bierman, ca. 1980); and "State of Fear" (Stephen Cornwell, 1988). Warner Bros. supplied a number of 35mm prints including several Monogram Pictures Westerns such as "The Texas Kid" (Lambert Hillyer, 1943); "Forbidden Trails" (Robert N. Bradbury, 1942); "Below the Border" (Howard P. Bretherton, 1942); "Danger Valley" (Robert N. Bradbury, 1937); "Female Fugitive" (William Nigh, 1938); and newer titles such as "End of the Road" (Aram Avakian, 1970) and "...And Millions Will Die!" (Leslie Martinson, 1973). **Twentieth Century-Fox** provided prints of "Stealing Beauty" (Bernardo Bertolucci, 1996); "Blood and Wine" (Bob Rafelson, 1997); "Smilla's Sense of Snow" (Bille August, 1997); "Paradise Road" (Bruce Beresford, 1997); "The Ice Storm" (Ang Lee, 1997); and "Oscar and Lucinda" (Gillian Armstrong, 1997). A large sampling of recent releases from Universal Studios included "Apollo 13" (Ron Howard, 1995); "Casino" (Martin Scorsese, 1995); "Fierce Creatures" (Robert Young, Fred Schepisi, 1997); "Junior" (Ivan Reitman, 1994); "Liar Liar" (Tom Shadyac, 1997); "The Nutty Professor" (Tom Shadyac, 1996); "Twelve Monkeys" (Terry Gilliam, 1995); and "Waterworld" (Kevin Reynolds, 1995). Director Michael Steinberg provides a print of his "Bodies, Rest & Motion" (1993). Adding to its collection of **Vietnamese films**, the Archive will now distribute the following titles: "Hanoi-Winter 1946" (Dang Nhat Minh, 1997); "Misfortune's End" (Vu Xuan Hung, 1996); "The Retired General" (Nguyen Khac Loi, 1988); and "The Wild Reed" (Vuon Duc, 1993). One of the Archive's more unusual acquisitions was the gift of a 16mm print of "Maria do Mar" (Leitao de Barros, ca. 1930), possibly the last silent film produced in Portugal, which was donated by the star, Rosa Maria Monteiro. Frequent contributor Michael W. Schleiger also supplied 16mm prints of "The Fugitive Kind" (Sidney Lumet, 1959); "Madeleine" (David Lean, 1950); "The Mechanic" (Michael Winner, 1972); and "The Misfits" (John Huston, 1961). Video acquisitions included "Pop Goes the Cork" (Maud Linder, 1983); a film about French silent comedian Max Linder, featuring extended excerpts from three of his U.S. films, provided by David H. Shepard. Forty-three VHS videocassettes of recent feature films submitted for **Academy Award** consideration were received from UCLA Department of Film and Television faculty member Delia Salvi. Representative titles include "Big Night" (Stanley Tucci, Campbell Scott, 1996); "Bound" (The Wachowski Brothers, 1996); " Fargo" (Joel Coen, 1996); "Independence Day" (Roland Emmerich,

1996); "Kansas City" (Robert Altman, 1996); "The Portrait of a Lady" (Jane Campion, 1996); "Primal Fear" (Gregory Hoblit, 1996); and "Shine" (Scott Hicks, 1996). Video copies of three silent features starring Mary Pickford, including "Amarilly of Clothes-Line Alley" (Marshall A. Neilan, 1918); "The Hoodlum" (Sidney Franklin, 1919); and "M'liss" (Marshall A. Neilan, 1918), were received from **The Mary Pickford Library**. Marina Goldovskaya, UCLA Department of Film and Television faculty member and filmmaker, donated video copies of her Russian-language features including "The House on Arbat Street" (1993); "Lucky To Be Born in Russia" (1994); "The Shattered Mirror" (1992); "Solovky Power" (1990); and "A Taste of Freedom" (1991). Noted author Bob Thomas provided the Archive with a special video edition of "The 400 Blows" (Francois Truffaut, 1959), as well as cassettes of "Infinity" (Matthew Broderick, 1996); "The Line King: The Al Hirschfeld Story" (Susan Warms Dryfoos, 1996); and "Microcosmos: Le Peuple de l'Herbe" (Claude Nuridsany, Marie Perennou, 1996).

Television Acquisitions

Recently, a wide variety of programming has been acquired by the UCLA Film and Television Archive. From Walter Bien come 25 episodes on 3/4" tapes of "That's My Mama" (ABC 1974-75) and 16mm kinescopes of two 1950 local L.A. programs, "Your Child and You" and "The American Institute of Family Relations." From **ICM**, on 16mm, come episodes of "The Ford Show" (1959-60) featuring Tennessee Ernie Ford. From **MGM**, on 16mm, the Archive has received three episodes of "The Avengers," four episodes of "The Adventures of Superman," six episodes of "The Beverly Hillbillies." Also received (on 3/4" tapes) were 16 episodes of "The Adams Family," 14 episodes of "240 Robert" and the TV movie "21 Hours at Munich." From Andrew Suskind, on 2" tape, come "If You Give A Dance, You Gotta Pay the Band" (1972) introducing and starring Lawrence Fishburne. **FX Networks** provided, on Beta SP and 3/4" tapes, shorts featured on the FxM Short Film Showcase. From **KCET**, two 1997 programs on the new Getty Center: "Concert Of Wills: Making The Getty Center" and "Life And Times." From Lewis Gomavitz, on 16mm, 17 episodes he directed of "Kukla, Fran & Ollie." The Lennon Documentary Group provided a 3/4" copy of its 1998 project "The Irish In America: The Long Journey Home." From comedian Bob Newhart come three episodes on 16mm kinescopes of "The Bob Newhart Show." UCLA now has this entire series in its vaults. (It ran on NBC 1960-61.) And, finally, from **ATAS**, 210 programs on various media of the nominees for the 24th Annual **Daytime Emmy Awards**. Television's rich past continues to exist at the UCLA Film and Television Archive.

Film Loans

In addition to screenings in the European coun-

tries where UCLA is often represented, the Archive loaned films at the end of 1997 and early 1998 to institutions in South America and Asia as well. The **Mar Del Plata International Film Festival** in Argentina hosted the pre-release version of "The Big Sleep" (Howard Hawks, 1945) in November. In honor of the late director, a retrospective titled King Valiant: The Art of King Hu was featured at the Hong Kong International Film Festival on April 4 and included "Anger" and "Important Event in Life." Cinemateca Portuguesa in Lisbon held an Actors Studio Retrospective in December, screening the Archive's print of "Winterset" (Alfred Santell, 1936). During the annual **London Film Festival** hosted by the National Film Theatre (NFT), the preservation print of "Alice's Wild West Show" (Walt Disney, 1924) had its public debut in November. The following month, the NFT held a Douglas Sirk Retrospective and screened "The First Legion" (1951), and later in April presented "Applause" (Rouben Mamoulian, 1929). The Cinematheque Francaise in Paris paid tribute to Clara Bow from February 4-22 by featuring Archive prints of "The Plastic Age" (Wesley Ruggles, 1926); "The Saturday Night Kid" (Edward Sutherland, 1929); "The Wild Party" (Dorothy Arzner, 1929); and "Paramount on Parade" (Dorothy Arzner et al, 1929). Also in Paris, the Auditorium du Louvre showed the 1927 Vitaphone musical short "Efrem Zimbalist and Harold Bauer Playing Variations from Kreutzer Sonata from Beethoven" in March. The **Berlin Film Festival** in February showed the "Strange Affair of Uncle Harry" (Robert Siodmak, 1945); "The Louisiana Story" (Robert Flaherty, 1948); and "Someone to Remember" (Robert Siodmak, 1943). Sweden's Lund University Film Society screened the pre-release version of "The Big Sleep" on March 17. An Ernst Lubitsch Retrospective was presented at the Goethe Institut, Quebec in November and later at the Cinematheque Quebecoise. It featured "The Love Parade" (1929), "Paramount on Parade" (1930), "The Smiling Lieutenant" (1931), "The Man I Killed" (1932) and "One Hour With You" (1932). The Cinematheque Ontario screened "The Devil is a Woman" (Josef von Sternberg, 1935) on January 30. Domestically, New York continued to be a popular screening venue for UCLA film holdings. **The American Museum of the Moving Image** (AMMI) showed "Lucky Boy" (Norman Taurog, Charles C. Wilson, 1929); "Street Scene" (King Vidor, 1931); "Body and Soul" (Robert Rossen, 1947); and "The Devil is a Woman" (Josef von Sternberg, 1935) in November. AMMI screened "The Love Light" (Frances Marion, 1921) on April 26. Also in April, the New York Public Library for the Performing Arts presented "Applause" (Rouben Mamoulian, 1929). For its Ingrid Bergman Tribute, the Museum of Modern Art screened "Autumn Sonata" (Ingmar Bergman, 1978) and for its Frances Marion Series it screened "Toll of the Sea" (Chester Franklin, 1922) and "Love Light" (Frances Marion, 1921). In conjunction with the screening of Warner Bros.' "The Race to Save 100 Years," **Film Forum** screened "Becky Sharp" (Rouben Mamoulian, 1935) and "Romola" (Henry King, 1925) at the end of March. The District of Columbia Jewish Film Festival presented "Force of Evil" (Abraham Polonsky, 1948). The Academy

of Music Theater in Northampton, Massachusetts ran "Koko's Earth Control" (Fleischer, 1927) and "Snow White" (Dave Fleischer, 1933) during its Family Film Series in January. **The Sarasota Film Society** continued its tradition of screening Hearst Metrotone Newsreels and presented an issue from 1931. For its Humphrey Bogart Series, the Stanford Theatre in Palo Alto showed "Bullets or Ballots" (William Keighley, 1936) (nitrate); "Across the Pacific" (John Huston, 1942) (nitrate); "The African Queen" (John Huston, 1951); and "Sabrina" (John Huston, 1942). Nearby in Berkeley, the Pacific Film Archive screened "Salt of the Earth" (Herbert J. Biberman, 1953). The Minor Theatre in Arcata presented "Valley of the Giants" (Charles Brabin, 1927). **The Academy of Motion Picture Arts and Sciences** opened its Harold Lloyd Exhibit with a screening of "Speedy" (Ted Wilde, 1928) on January 9. Later that month two more Harold Lloyd pictures, "Girl Shy" (1924) and "Bumping Into Broadway" (1919), were screened at nearby UC Santa Barbara. The American Cinematheque held a Robert Aldrich Series in February and showed "The Greatest Mother of 'Em All" (1969); its Jerzy Skolimowski Retrospective in April featured "Le Depart" (1967). For its Tabloid Journalism series in November, the **Los Angeles County Museum of Art** screened "Smash-Up: Story of a Woman" (Stuart Heisler, 1947) and "Tom, Dick and Harry" (Garson Kanin, 1941). In its Hollywood Blacklist series in December, the Museum ran "Body and Soul" (Robert Rossen, 1947); "Force of Evil" (Abraham Polonsky, 1948); and "Salt of the Earth" (Herbert J. Biberman, 1953). For its series in April, the Museum screened "The Devil is a Woman" (Josef von Sternberg, 1935) and "Caught" (Max Ophuls, 1949). At home in UCLA's James Bridges Theater, the Archive Treasures program featured "The Mark of Zoro" (Rouben Mamoulian, 1940) in November; "Night Nurse" (William Wellman, 1931) in February; and "Trouble in Paradise" (Ernst Lubitsch, 1931) in April. February's Desert Island Movie was "The Beatles' 'A Hard Day's Night'" (Richard Lester, 1964). The Cool World of Shirley Clarke, a tribute to the late filmmaker held in April, included "The Connection" (1962) and "Portrait of Jason" (1967).

Commercial Services

The Commercial Services division has provided and licensed archival newsreel footage from the **Hearst Metrotone** collection which has been seen regularly on a number of network, cable and syndicated television shows such as: "South Park," "Tracey Takes On...," "Good Morning America," "Hard Copy," "Access Hollywood," "Entertainment Tonight," "American Justice," "NBC's Dateline" and "Today Show," CBS's "Public Eye W/Bryant Gumbel," ABC's "20/20," CNN's "Special Assignment," PBS's "American Experience" and "CBS News Sunday Morning." Other news programs using footage were "The NBC Nightly News with Tom Brokaw," PBS's "NewsHour with Jim Lehrer," "The CBS Evening News with Dan Rather" and "ABC's World News Tonight with Peter Jennings." Locally, KCET licensed footage for its "California's Gold" program and "Visiting With Huell Howser." Commercial Services continues to assist the popular **A&E** program "Biography" by providing footage for shows on Greta Garbo, Dorothy Dandridge, Montgomery

Clift, Harrison Ford and the Von Trapp family. ESPN continues to be assisted with well over a hundred items digitally mastered and transferred for its "ESPN Sports Century" project. **E! Entertainment Television** kept Commercial Services active on three fronts: "E! Mysteries and Scandals" was provided footage on Charlie Chaplin, Clara Bow, Joan Crawford, Ramon Navarro, Howard Hughes, William Randolph Hearst and the Quiz Show Scandal. "E! True Hollywood Stories" licensed footage on the Kennedys, John Lennon, Frank Sinatra, Elvis Presley and John Belushi. And "E! Celebrity Profile" got Emmy footage of Michael J. Fox and Keenan Ivory Wayans. Lifetime's "Intimate Portrait" series was licensed Emmy footage on Delta Burke. **MTV Networks** was provided footage for a VH-1 "Behind The Music" series on Jerry Lee Lewis. In sports, The Golf Channel was licensed footage on Arnold Palmer. HBO Sports tapped our vast sports holdings for footage on Babe Ruth and the great middle weight champ, Sugar Ray Robinson. Footage was also provided for the 70th Annual Academy Awards and the 25th Annual Daytime Emmy Awards. Commercial Services also went international providing a wide variety of subject matter to several foreign broadcasters including: The National Archive of Singapore, BBC Television England, The Tokyo Broadcasting System, and London Weekend Television. NHK Japan was again assisted with footage and research on several subjects. Finally, with the recent death of **Frank Sinatra**, UCLA footage was used by networks in obits and tributes all over the television dial including MSNBC, CNBC, CNN, A&E and all the major networks.

Travel

Nine members of the Archive staff attended in the annual conference of the **Association of Moving Image Archivists** (AMIA) in Bethesda, Maryland from November 17-22 (see article on page 9). Programming Coordinator David Pendleton attended the Toronto International Film Festival in September, and traveled to Paris to do film research in January. In November, Programmer Cheng-Sim Lim visited **Hanoi, Vietnam** to arrange for the Archive's Vietnamese film series this spring. Both Archive Director Robert Rosen and Head of Programming Andrea Alsberg went to the Sundance Film Festival in Park City, Utah in January. In February Rosen gave a presentation on the Archive at the College of Santa Fe (New Mexico). In April Rosen traveled to Prague for the **FIAC Congress** (Federation des Archives du Film), as did Head of Research and Study Steven Ricci, who also attended meetings of FIAF's Executive Committee prior to the Congress. Ricci attended meetings of the Council of North American Film Archives in Taxco, Mexico in February.

Staff Notes

The Archive has seen many staff changes in the past few months. A warm welcome to new arrivals **Gary Demirdjian**, who has taken the position of Collection Services Assistant, and **Matt Langdon**, who joins the staff as Film Preservation Assistant. Rosa Gaiarsa (formerly Rosa Castro) has moved from Preservation to a new role as Collection Services Manager. Former Vault Manager Jere Guldin has become a Film Preservationist, while Martha Stroud is now Assistant Film Preservationist and Jennifer Nieboer Film Preservation Assistant. Congratulations and good luck to all in their new positions.

UCLA FILM AND TELEVISION ARCHIVE STAFF

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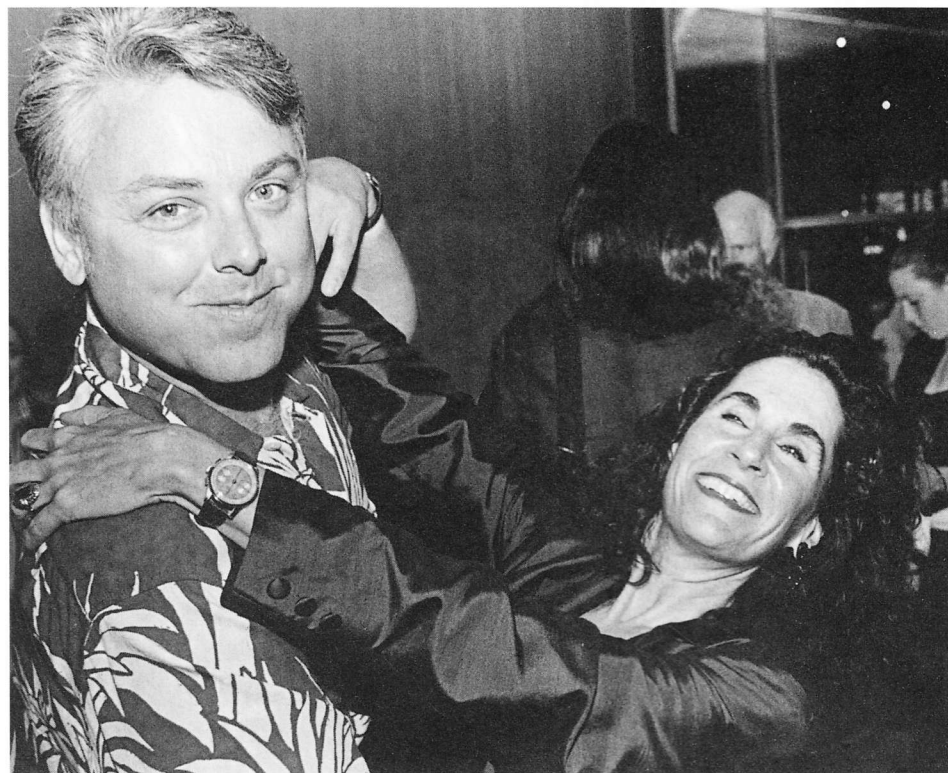
Editor Cornelia Emerson
Associate Editors Jonathan Fahn, Donna Ross
Contributors Dan Einstein, James Friedman
Sally Hubbard
Designer Martha Widmann

SUMMER ATTRACTIONS

by Cornelia Emerson

From June 2-7, the Archive launches the Los Angeles International Women's Film Festival with major funding from the National Endowment for the Arts, California Arts Council, the City of Los Angeles Cultural Affairs Department and numerous private sponsors. Opening night is Randa Haines' "Dance With Me" at the Directors Guild Theatre, featuring Latin music sensation Chayanne and Vanessa L. Williams. Other screenings take place at UCLA's James Bridges Theater. Up-and-coming directors from all over the world, some who have had exposure and some not, are being spotlighted here. Many of the directors are participating in person at the screenings and at a major public symposium at the Academy of Motion Picture Arts and Sciences on June 4. The work comes from Australia, France, Germany, Hong Kong, Tunisia/Switzerland, the United Kingdom and the United States. Is there a feminist slant to the Festival's films? It's difficult to say, because these films are so highly diverse in subject matter. Do they have anything in common? Well-crafted scripts with a keen ear for dialogue and the nuances of human behavior.

Returning on a biennial basis from August 1-29, the 1998 Festival of Preservation promises to be bigger and better than ever before. This ninth edition of the Festival showcases the historical sweep and wizardry of the Archive's preservation projects—from the earliest silent films, to the classics of Hollywood's Golden Age, to gems from the more recent past. Audiences at James Bridges Theater will enjoy a rich selection from the past century's treasure trove of moving images—films, television, newsreels



"Dance with Me" writer Daryl Matthews at the opening of the Los Angeles International Women's Film Festival, with the film's director Randa Haines.

and animation. The Festival kicks off with the fiftieth anniversary celebration of Victor Fleming's "Joan of Arc," with a stirring performance by Ingrid Bergman. Though it received three Oscars (out of five nominations) in 1948, this film was shown only briefly in original form before being heavily edited. With the restoration of the edited scenes, rich color and gorgeous soundtrack, UCLA's re-premiere promises to be an extraordinary event. Another fiftieth anniversary show is the legendary Robert Flaherty documentary, "Louisiana Story" (1948).

UCLA-ART

Need up-to-date program information? Call the UCLA-ART line at 310-825-2278, then press 4 for the Archive's film listings. The other menu choices will lead you to information on other arts programs at UCLA. Or if you prefer, call directly for the Archive's screening schedule at 310-206-FILM.

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UCLA Film and Television Archive
302 East Melnitz
Box 951323
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